

Sulla The Last R Lican

When *Empire* appeared in 2000, it defined the political and economic challenges of the era of globalization and, thrillingly, found in them possibilities for new and more democratic forms of social organization. Now, with *Commonwealth*, Michael Hardt and Antonio Negri conclude the trilogy begun with *Empire* and continued in *Multitude*, proposing an ethics of freedom for living in our common world and articulating a possible constitution for our common wealth.

Traces the history of early Rome, covering such topics as religion, language, and culture.

Imperial Latin epic has seen a renaissance of scholarly interest. This book illuminates the work of the poet Lucan, a contemporary of the emperor Nero who as nephew of the imperial adviser Seneca moved in the upper echelons of Neronian society. This young and maverick poet, whom Nero commanded to commit suicide at the age of 26, left an epic poem on the civil war between Caesar and Pompey that epitomizes the exuberance and stylistic experimentation of Neronian culture. This study focuses on Lucan's epic technique and traces his influence through the Middle Ages and the Renaissance. Martin T. Dinter's newest volume engages with Lucan's use of body imagery, sententiae, Fama (rumor), and open-endedness throughout his civil war epic. Although Lucan's *Bellum Civile* is frequently decried as a fragmented as well as

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fragmentary epic, this study demonstrates how Lucan uses devices other than teleology and cohesive narrative structure to bind together the many parts of his epic body. Anatomizing Civil War places at center stage characteristics of Lucan's work that have so far been interpreted as excessive, or as symptoms of an overly rhetorical culture indicating a lack of substance. By demonstrating that they all contribute to Lucan's poetic technique, Martin T. Dinter shows how they play a fundamental role in shaping and connecting the many episodes of the *Bellum Civile* that constitute Lucan's epic body. This important volume will be of interest to students of classics and comparative literature as well as literary scholars. All Greek and Latin passages have been translated.

This is volume 8 of BRILL'S NEW PAULY, the encyclopaedia devoted to Greco-Roman antiquity.

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Lucan's *Bellum Civile* is one of the most impressive and unusual works of Silver Age Latin literature, and has been the subject of much research in recent years. In this volume well-known experts on Lucan examine the poetological, narratological and stylistic techniques the

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author employed to write on the theme of civil war. The epic poem is at once both conforms to and exceeds the tradition of the genre, and confronts its readers with a new kind of aesthetic." This is volume 3 of BRILL'S NEW PAULY, the encyclopaedia devoted to Greco-Roman antiquity.

This book integrates the problem of violence into a larger framework, showing how economic and political behavior are closely linked.

This book seeks to discover what the Romans themselves thought about their empire by examining the changing meaning of key terms.

Based on the author's doctoral dissertation, Durham University, 2013.

Flexibility is the distinguishing feature of ancient Greek divination. Worlds Full of Signs offers a systematic approach by discussing the divinatory sign, homo divinans, text and uncertainty management from a comparative perspective, using Republican Rome and Neo-Assyrian Mesopotamia as comparanda.

The lack of evidence has proved to be the greatest obstacle involved in reconstructing the quaestorship and has probably discouraged scholars from undertaking a large-scale study of the office. As a consequence, a comprehensive study of the quaestorship has long been a desideratum: this book aims to fill this gap in the scholarship. The book contains a study of the quaestorship throughout the Roman Republic, both in Italy (particularly at Rome) and in the overseas provinces. It includes a history of the office, an analysis of its role within the cursus honorum and its larger importance for the Roman constitution as well as the prosopography of all quaestors known during the Republican period based on the literary, epigraphic and numismatic evidence. The quaestorship was always an office for beginners who aspired to

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follow a political career and hence served as institutional entrance to the senate. Despite their youth, quaestors were endowed with functions of great significance at Rome and abroad, such as the control and supervision of Rome's finances. As the book shows, the quaestorship was a prominent and essential part of the Roman administration.

Domenico Ghirlandaio was one of the most popular artists in fifteenth-century Florence. He worked in a variety of media, including panel paintings, wall murals, mosaic, and manuscript illumination, and his workshop - to which Michelangelo was apprenticed - was highly influential. This beautiful book offers a radically new interpretation of Ghirlandaio's life and work, viewing him primarily as an artisan active within the craft traditions, guild structure, and workshop organizations of his day. Jean K. Cadogan argues that Ghirlandaio was a pivotal figure in the transformation of the artist from medieval artisan to Renaissance genius. She traces his gradual social elevation, which reflected the increasing respect with which he was treated by his patrons. And she notes that the changes in the way he and other artists were viewed created a milieu that encouraged innovation in technique, style, and content, qualities that were vividly displayed in Ghirlandaio's work. Cadogan explains how his working method, his pragmatic, artisan approach to technique, the organization and functioning of his workshop, and his relations with his patrons affected the works of art Ghirlandaio produced. Her text is complemented by a catalogue raisonné of Ghirlandaio's works in all media as well as an appendix of documents useful for scholars.

"How do writers, marginalized by the authoritarian state in which they live, intervene in the political process? They cannot do so directly because they are not politicians. Other modes of engagement are possible, however. A writer may take up arms and become a revolutionary.

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Or, as Max Weber did, he may try to influence politics by playing the role of constitutional advisor, or by seeking to shape the dominant language in which his contemporaries think. Weber sought to reconstitute the political and social vocabulary of his day. Part I of *Caesarism, Charisma and Fate* examines a great writer's political passions and the linguistic creativity they generated. Specially, it is an analysis of the manner in which Weber reshaped the nineteenth century idea of "Caesarism," a term traditionally associated with the authoritarian populism of Napoleon III and Bismarck, and transmuted it into a concept that was either neutral or positive. The coup de grace of this alchemy was to make Caesarism reappear as charisma. In that transformation, a highly contentious political concept, suffused with disapproval and anxiety, was naturalized into an ideal type of universal value-free sociology. Part II augments Weber's ideas for the modern age. A recurrent preoccupation of Weber's writings was human "fate," a condition that evokes the pathos of choice, the political meaning of death, and the formation of national solidarity. Peter Baehr, marrying Weber and Durkheim, fashions a new concept, "community of fate," for sociological theory. Communities of fate--such as the Warsaw Ghetto or Hong Kong dealing with the Severe Acute Respiratory Syndrome (SARS) crisis--are embattled social sites in which people face the prospect of collective death. They cohere because of an intense and broadly shared focus of attention on a common plight. Weber's work helps us grasp the nature of such communities, the mechanisms that produce them, and, not least, their dramatic consequences.

The fall of Nero and the civil wars of 69 CE ushered in an era scarred by the recent conflicts; Flavian literature also inherited a rich tradition of narrating nefas from its predecessors who had confronted and commemorated the traumas of Pharsalus and Actium. Despite the present

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surge of scholarly interest in both Flavian literary studies and Roman civil war literature, however, the Flavian contribution to Rome's literature of bellum ciuile remains understudied. This volume shines a spotlight on these neglected voices. In the wake of 69 CE, writing civil war became an inescapable project for Flavian Rome: from Statius's *fraternas acies* and Silius's suicidal Saguntines to the internecine narratives detailed in Josephus's *Bellum Iudaicum* and woven into Frontinus's *exempla*, Flavian authors' preoccupation with civil war transcends genre and subject matter. This book provides an important new chapter in the study of Roman civil war literature by investigating the multi-faceted Flavian response to this persistent and prominent theme.

Cassius Dio and the Late Roman Republic offers new understandings of Dio's late republican narrative both as a well-informed historical source and a skillful narrative informed by the rich tradition of Greco-Roman history writing.

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